

Miss May Allen

Spring Blossoms

Lenz-Blüthen

TRANSCRIPTIONS OF POPULAR MELODIES WITHOUT OCTAVES,

BY

JOSEPH LÖW.

Op. 205.

- | | |
|---|---|
| No. 1. { Aennchen von Tharau, } Volkslied.
{ Anna of Tharau, } | No. 2. { La Mandolinata, } Barcarole. |
| No. 3. { Bluemlein traut, } Faust.
{ In the language of love, } | No. 4. { Gute Nacht, du mein herzig Kind, } Abt.
{ Good night my only child, } |
| No. 5. { In einem kühlen Grunde, } Volkslied.
{ The broken ring, } | No. 6. { Marsch, } Faust.
{ Faust March, } |
| No. 7. { Ich so fromm, } Martha.
{ Martha, O return love, } | No. 8. { Thüringer Volkslied, } Volkslied.
{ How can I leave thee, } |
| No. 9. { Wiegenlied, } Brahms.
{ Cradle song, } | No. 10. { Den lieben langen Tag, } Volkslied.
{ The long weary day, } |
| No. 11. { Mailuefterl, } Volkslied.
{ May breeze, } | No. 12. { Durch die Wälder, } Freischuetz.
{ Through the Forest, } |
| No. 13. { Sonst spielt ich mit Scepter, } Czaar und
{ In childhood I dallied, } Zimmermann | No. 14. { Steh' ich in finst'rer Mitternacht, } Volks-
{ 'Mid the midnight darkness, } lied. |
| No. 15. { Waldandacht, } Abt.
{ Forest Prayer, } | No. 16. { Reich' mir die Hand mein Leben, } Duo from
{ Nay bid me not, } DON JUAN. |
| No. 17. { Jaegerchor, } Der Freischuetz.
{ Huntsman's chorus, } | No. 18. { Hochzeits-Marsch, Mendelssohn, } Mid-Summer
{ Wedding March, " " } Night's Dream |
| No. 19. { Ja, bis zur letzten Lebens-Stunde, } Duo from
{ Hear me Norma, } Norma | No. 20. { Fruehlings-Lied, " " } Song with-
{ Spring Song, in A, " " } out Words. |

THE BROKEN RING.

VOLKSLIED.

IN EINEM KÜHLEN GRUNDE.

Lenz Blüthen. Spring Blossoms.

Andante. ♩ - 108

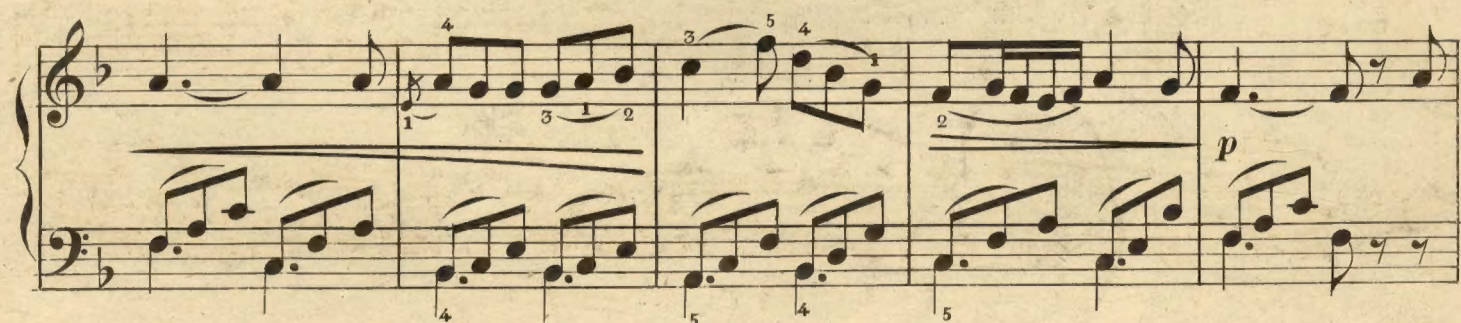
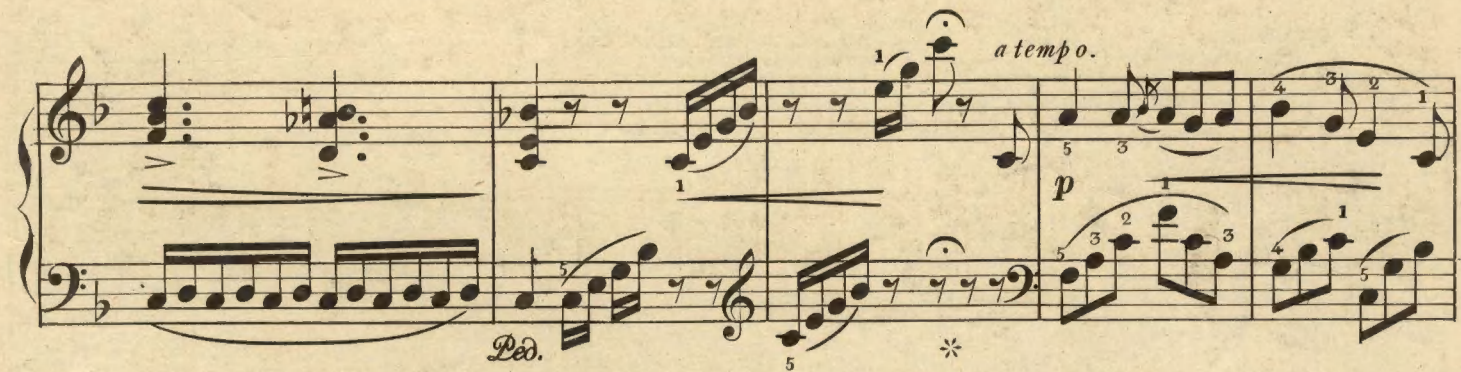
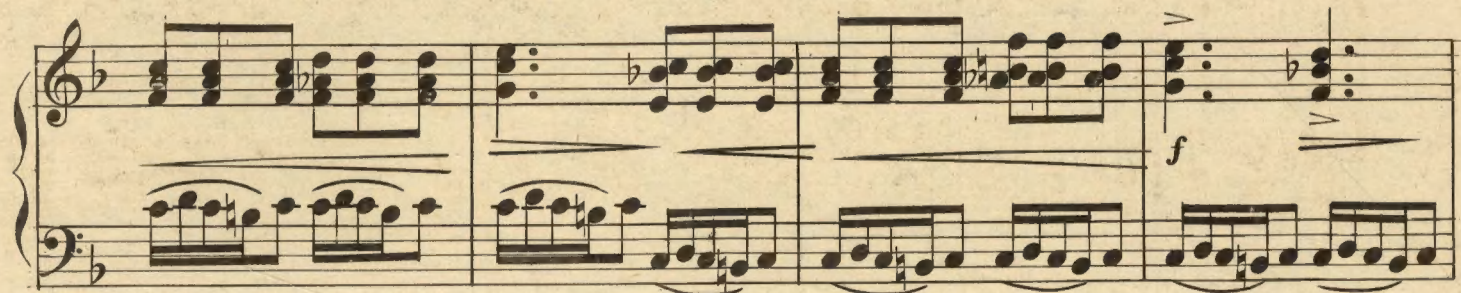
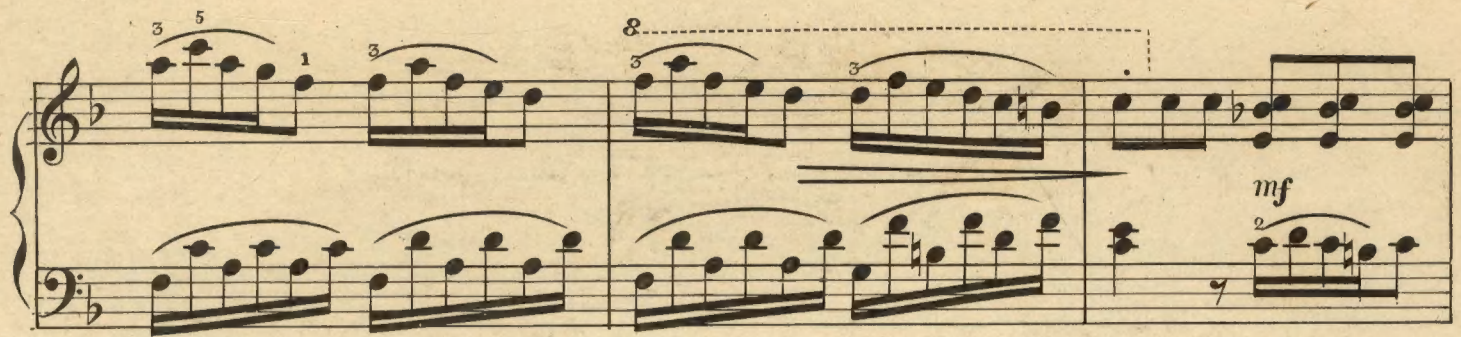
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Piano.

f *p* *dolce.* *f*

p *mf*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*





First system of musical notation. Treble and bass staves. Treble staff has a 2-measure rest, then a 1-measure rest, followed by a 4-measure phrase. Bass staff has a 5-measure phrase, then a 3-measure phrase, then a 2-measure phrase, then a 1-measure phrase. Dynamics: *cresc.*, *f*. Pedal marks: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*.



Second system of musical notation. Treble and bass staves. Treble staff has a 4-measure phrase, then a 5-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 5-measure phrase. Bass staff has a 5-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 5-measure phrase. Dynamics: *cresc.*, *f*. Pedal marks: *Ped.*, ** Ped.*.



Third system of musical notation. Treble and bass staves. Treble staff has a 4-measure phrase, then a 2-measure phrase, then a 3-measure phrase, then a 3-measure phrase. Bass staff has a 5-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Dynamics: *con espressione.*, *mf*. Pedal marks: *Ped.*, ** Ped.*, ** Ped.*.



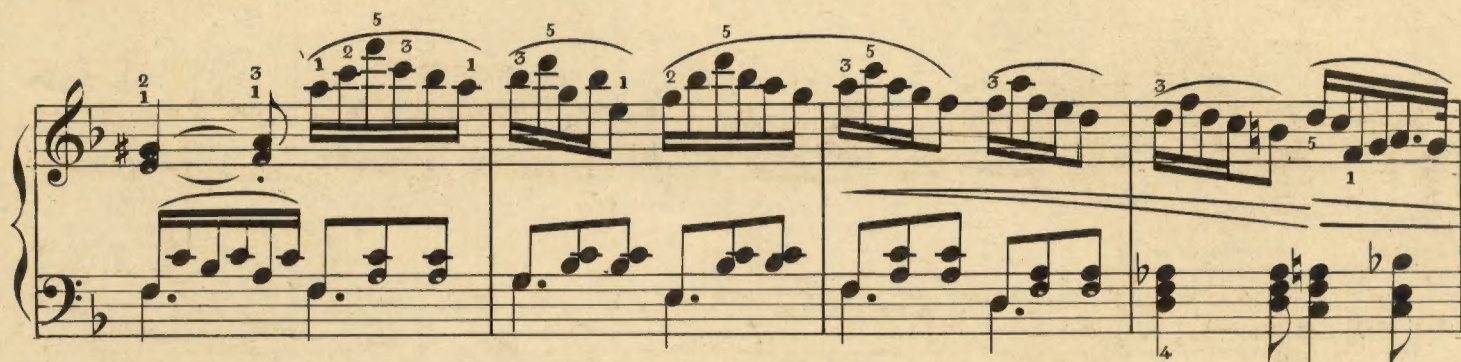
Fourth system of musical notation. Treble and bass staves. Treble staff has a 4-measure phrase, then a 5-measure phrase, then a 5-measure phrase, then a 4-measure phrase. Bass staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Dynamics: *f*. Pedal marks: *Ped.*, ** Ped.*.



Fifth system of musical notation. Treble and bass staves. Treble staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Bass staff has a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase, then a 4-measure phrase. Dynamics: *p*, *cresc.*, *f*. Pedal marks: *Ped.*, ** Ped.*.



First system of musical notation. Treble clef, key signature of one flat (B-flat). The right hand features a series of eighth-note triplets and sixteenth-note runs, with fingerings 5, 2, 3, 3, 1, 2, 3, 5, 4, 2, 5 indicated. The left hand plays a steady eighth-note accompaniment. The word *leggero.* is written below the first measure of the right hand.



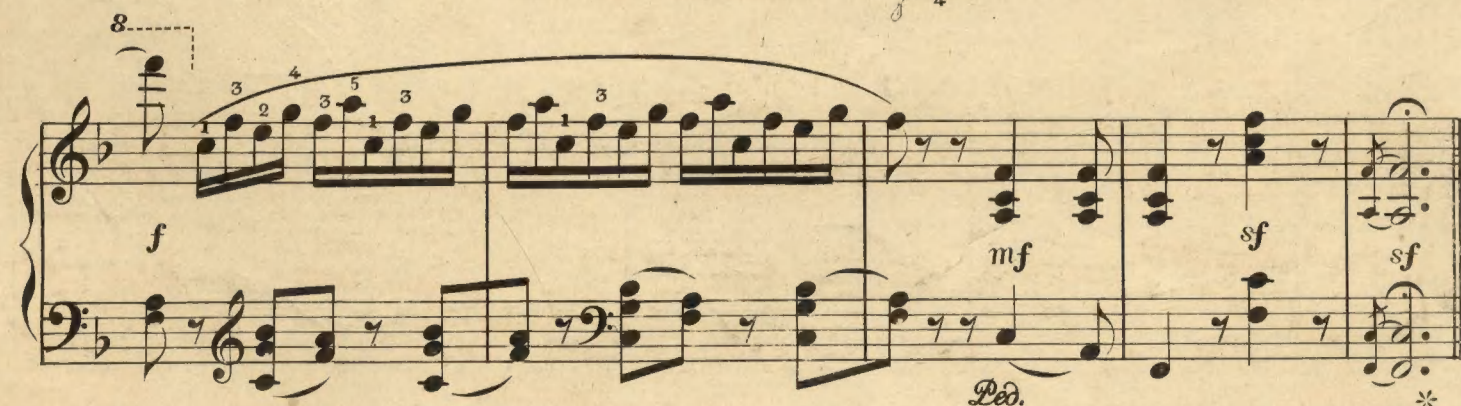
Second system of musical notation. Treble clef, key signature of one flat. The right hand continues with complex sixteenth-note patterns and triplets, with fingerings 5, 1, 2, 3, 1, 3, 5, 1, 2, 3, 5, 3, 3, 5, 1 indicated. The left hand accompaniment continues with eighth notes.



Third system of musical notation. Treble clef, key signature of one flat. The right hand features a long, flowing sixteenth-note line with a crescendo hairpin, with fingerings 2, 5, 3, 1, 4, 5, 1, 4, 5, 1, 1, 1 indicated. The left hand accompaniment continues with eighth notes.



Fourth system of musical notation. Treble clef, key signature of one flat. The right hand continues with sixteenth-note patterns, with fingerings 2, 5, 1, 4, 1, 4, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 indicated. The left hand accompaniment continues with eighth notes. The dynamic *p* (piano) is marked below the first measure of the right hand.

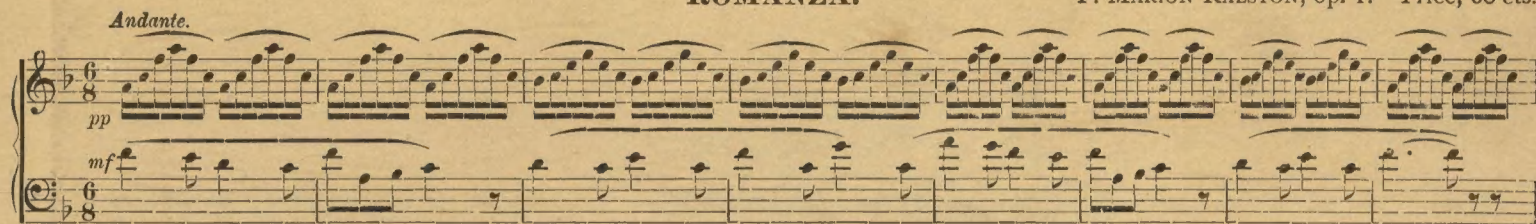


Fifth system of musical notation. Treble clef, key signature of one flat. The right hand features a long, flowing sixteenth-note line with a crescendo hairpin, with fingerings 3, 4, 5, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1 indicated. The left hand accompaniment continues with eighth notes. Dynamics *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando) are marked below the right hand. The word *Ped.* (Pedal) is written below the left hand in the final measure. An asterisk *** is at the end of the system.

Thematic Catalogue of Successful Piano Compositions.

ROMANZA.

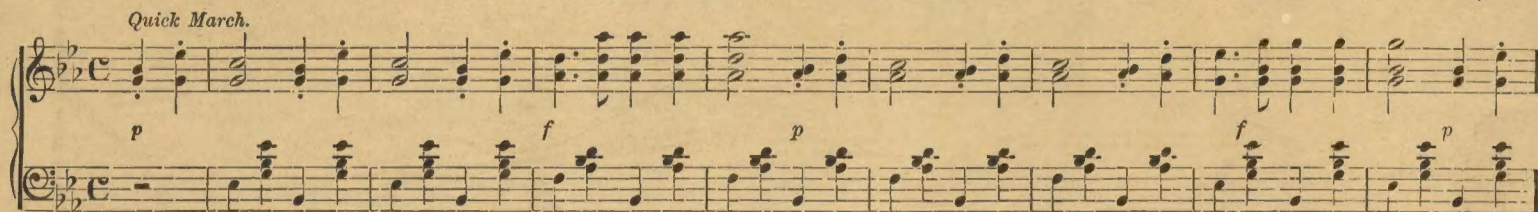
F. MARION RALSTON, op. 1. Price, 60 cts.



Tema marcato.
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PANDORA. Grand March.

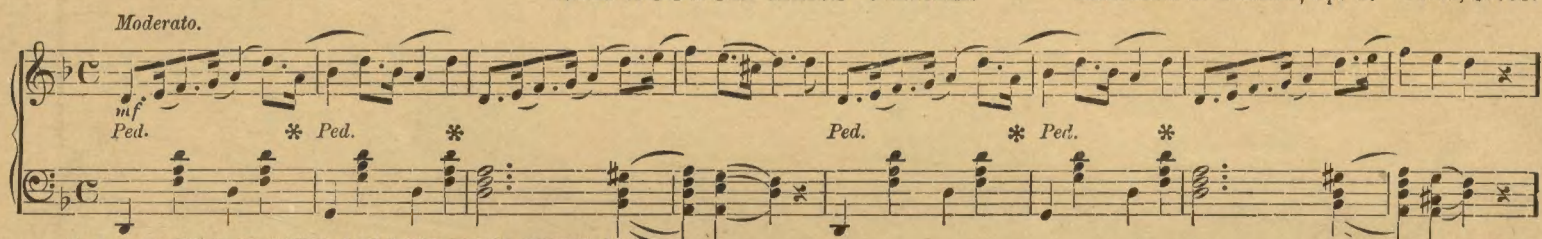
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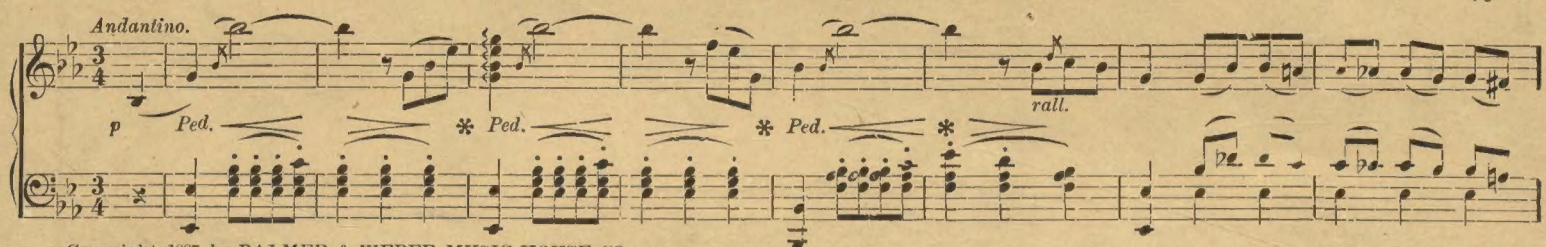
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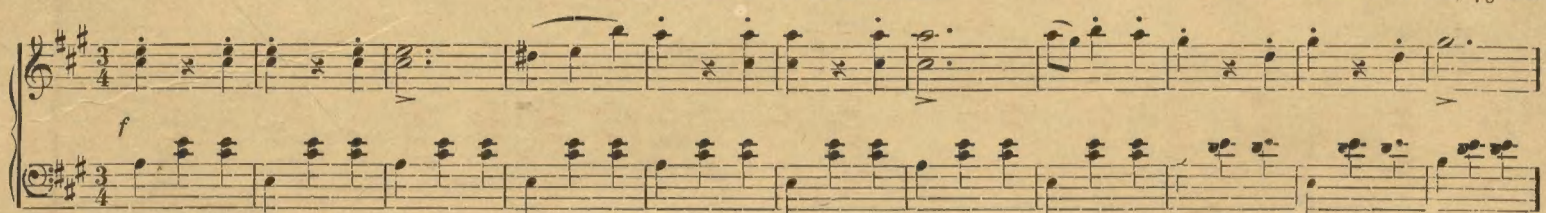
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LULLABY WALTZES.

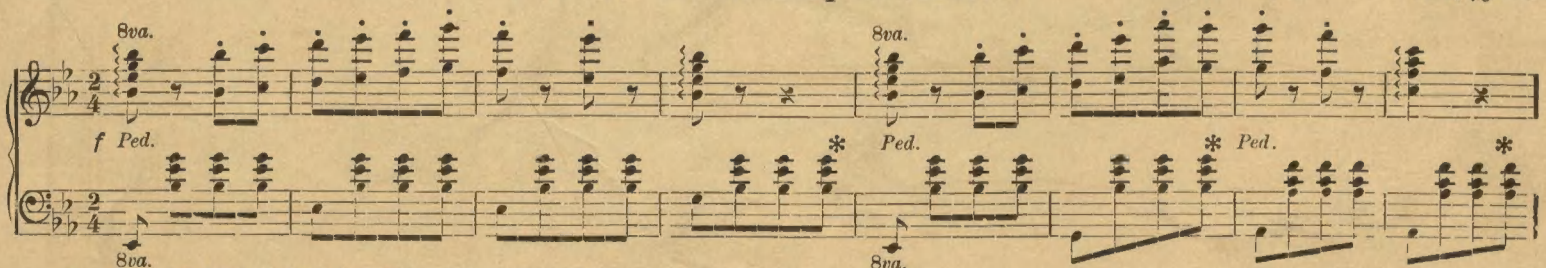
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